Post Punk's NOT DEAD

A Windmill, Brixton FANZINE

Exclusive Interviews,
Artwork,
Music Reviews,
Designs, Calendar,
Mini games + more

Featuring Special Guests:

Professor Skye & Lou Smith

HMLTD

MAN/WOMAN/CHAINSAW

MARY IN THE JUNKYARD

MARUJA

COWBOYY

JERSKIN FENDRIX

TAPIR!

SHAME

FAT DOG

SQUID

BLACK MIDI

BLACK COUNTRY, NEW ROAD

A Windmill, Brixton Fanzine

Aim

Post Punk's Not Dead is a collaborative fanzine dedicated to the bands emerging from a music venue known as The Windmill, located in Brixton, London; often known as the Windmill Scene.

This zine's purpose is to shine a spotlight on the Windmill scene's extravagant musicians and creators worldwide who connect with the windmill scene to showcase their talent.

Post Punk's Not Dead - It really isn't!

Diversity, connection and community

Music has been a way of connection and expression for generations on end. The question "What kind of music are you into?" or anything along those lines will always be one of the first things I ask whenever I'm getting to know someone new. When coincidence strikes as I meet someone who has similar taste, I feel a little spark light up inside me, leading it to grow as conversations arise from the sense of familiarity.

Like all representations in media and music, we see ourselves and resonate with the experiences being discussed. In the case of lyricism and sounds from the Windmill scene, many of the artists delve into themes that are relatable, bringing relevant issues into their writing and challenging norms, delving into their own unique concepts from music and fashion and all.

Roots of Post-punk, as in genres and subcultures (i.e. punk, new wave, goth, rock and roll) that either came before it or during; reflect and express the current state of the time - politics, pop culture, fashion, ideology and philosophy. Hence music can reflect the society of that period. These artists are a testimony to the trace that post-punk left and how the influence is still prominent today.

Post-punk is very emotional in a way - not only sad or depressing (although it is most commonly associated with gloomy bands such as Joy Division or Bauhaus) but there is more to post-punk as it is utterly undefinable, there are no limits to expression. E.g. bands like Gang of Four, The Slits, and Minutemen had a different tone to what was deemed as Post-Punk at the time by combining Post-Punk with other genres such as reggae and jazz; taking up a whole different tone. This approach does not delve into one solid means of expression but is more avant-garde - this is accentuated in more modern 'Post-Brexit' bands and musicians as they have higher access/are exposed to the wide variety of cultures, media, and music as a whole. Bringing back old trends and music - postmodernism, no definition to expression, no boundaries in art whatsoever.

The revival of sounds and boom of upcoming artists

These artists continue to succeed in the mainstream as they recently performed in infamous live festivals (i.e. Primavera Sound, Glastonbury, Wide Awake, Coachella, Fuji Rock, and Green Man Festival). They were frequently played on BBC Radio and BBC live sessions. Collaborated with big names such as producer James Ford (Known for producing for bands like Arctic Monkeys, Blur, etc) and got a remix of their song by Soft Cell. Big music publications like DORK, NME, Pitchfork, and Variety have written reviews and articles on these artists as well as being featured in online video sessions like NPR (Tiny Desk), and KEXP live sessions. Not only did they receive various awards for their work (Golden Globe for soundtrack, nominations for Mercury Prize) but they have also peaked in music forums and sites such as RYM. On top of this, the artists of the scene have gotten critical acclaim from music critics and toured with big names such as The Rolling Stones, Blur, Foo Fighters, Nick Cave and the Bad Seeds. Additionally, they have done acts of kindness by doing fundraiser shows to raise money for Palestine.

Eclectic and experimental, the artists from the scene derive sounds from various influences from all over the world. Pushing boundaries by exploring an array of different soundscapes ranging from (you name it!) tango, jazz, funk, new wave, electronic, classical, pop, folk, industrial, ska, math rock, post-hardcore, klezmer, krautrock, noise rock, no wave, post-rock, rock-musical to shoegaze (to name a few). As it brings a plethora of audiences from different niches and fandoms together.

Why the Windmill?

The Windmill has been a hub for young, upcoming artists to showcase their gift of music and venture out to tell their stories and messages. It is quite relevant now due to the boom and success of these artists who started by performing from this venue. In a way, this venue could be the modern equivalent of CBGBs, a music venue in New York that made a scene for artists (e.g. Television, Talking Heads, The B-52s, Blondie, etc.) in the 1980s.

"Genius is individual, scenius is communal." - Brian Eno, 2010

- Jooeun Choi (Organiser of Post Punk's Not Dead Fanzine)

Post Punk's Not Dead (Companion Playlist)

Check out the official playlist, a brief intro to the artists and songs mentioned in the zine.

Happy listening!

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Hmltd

Jay @isthedarknessourstotake

Remy (Ruangkhao) P. @saddestwormever

Jooeun Choi @moldyreeds

Joshua Surprenant @whoisme.png

Lou Smith @lousmithphoto

Armie Erban @500crabs

The Worm

A review by Jacob Bright

Background

The Worm is the second album by British art-rock/post punk rockers HMLTD (formerly known as Happy Meal Limited, before they were sent a cease and desist letter by McDonald's), released on the 7th of April 2023. It is a mediaeval-flavoured concept album, detailing life under a totalitarian worm that has 'swallowed' England, and the fight to break the people free from its controlling shackles. After releasing their long-awaited debut, **West of Eden** in 2020, the band were blocked from touring due to the COVID-19 pandemic, and Henry Spychalski (the lead vocalist) was suffering from great bouts of depression. Speaking in a video released on their youtube shortly after the release of the album, Henry recounts the dream which sparked the idea for this concept album.

"I had a dream, where I was myself, but myself as a child, and I was in this horrible war.. A guerilla war. We were basically a division of child soldiers" He goes on to explain how eventually he realises that he isn't running with the children, he is running from them. They rip him apart, and he is full of worms. All the while a voice is telling him, "when you find the worm, you must kill the worm. The worm lives deep within yourself" over and over. That is pretty much the tone for the entire album, a dark tale of deceit, love and brotherhood.

A very, very quick gloss-over of the story

Worm's Dream is the opener, detailing the events immediately after the worm is killed. **Wyrmlands** is the tone setter, about what life is like as a Grunter Rebel fighting against the followers of the titular worm. **The End is Now** explains how the worm came to be, and how the listener should 'dream another world' if the one they live in is too much for them. Interesting. **Days** is a radiohead-inspired[1] piano ballad about the 'real' Henry's depression, and how he plans to make another world to live in to cope with a harsh breakup. **Saddest Worm Ever** details the escalation of tensions in the worm's world, and the arrest of Henry's lover, Princess Moonbug[2]. **Liverpool Street** puts us back into the real world, with an emotional Henry detailing the moment when the relationship ended with his lover taking a train from Liverpool street station, bookended by therapists reports[3] about how Henry made the Worm, and has to kill it. **The Worm** is about the declining state of the nation through famine, and how Henry is effectively driven mad by power and depression and attempts to take his own life, but is stopped by a vision of him playing football with his father.

1 Listen to Daydreaming from A Moon Shaped Pool and you'll see what I mean.

2 She is voiced by Abigail Morris, the lead singer of The Last Dinner Party, and Henry's girlfriend at the time.

3 Narrated by second drummer and keys player Achilleas Sarantaris.

The sun was a flaming death star
On the day you were conceived
The sky shattered like a sheet of glass
And the waves were like mountains
And the mountains swallowed themselves
I
II
III
And all of this you shall inherit
As far as you can see
All of this is yours

Past Life (sinnerman's song) takes elements of Nina Simone's **Sinnerman** to create an explosive climax to the album, which depicts the final slaying of the worm and Henry's overcoming of his depression. **Lay Me Down** is the emotional closer, showing how Henry has learned to cope and overcome his depression, and say goodbye to the fantasy world he has created.

The actual real review

If it hasn't come across to you already, I **really** like this album. The way it flows is incredible, the story is put together incredibly well and the mediaeval feel of the album really makes it stand out, and is a great contrast to their politically charged debut. Despite what you've (probably) been told[4], it doesn't at all feel like a badly done theatre production[5]. My only real criticism is that **Days** sounds almost a bit too much like **Daydreaming**, and **The End is Now** could have done without the ELO-inspired closing segment. This album features upwards of forty musicians, and is a true testament to the power that classical instruments still have in creating music in the modern world, and has numerous obscure instruments on it, such as the cretan lyra, a bowed instrument similar to a violin. Lyrically it is captivating too, Henry has put his smart and sharp-witted style to great effect here, no matter who you are or where you're from, it is likely you will find your life described within these songs. The band has said numerous times in interviews that they stole the idea for the story from the anime Neon Genesis: Evangelion[6], and that can really be seen, and not in a plagiaristic way.

To conclude, this album is a masterclass in how to make a concept album, even if it leaves you, your bandmates, and your record label broker than broke in the process. Think of a perfect concept album. This surely has to be one, up there with **The Rise and Fall of Ziggy Stardust and the Spiders from Mars, Ghosteen,** or **The Wall,** and it's sure to be played for decades to come. Thank you for reading this review, have a nice morning, day or night.

4 *IT IS NOT OF A FACE, NOR SPINE, NOR LEGS*

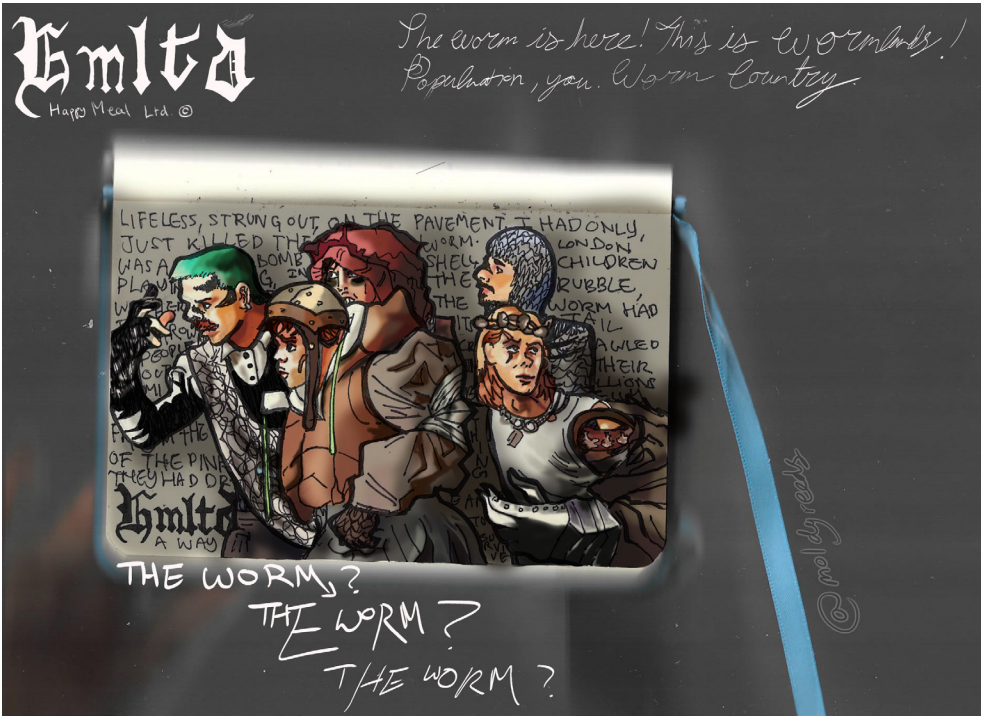
5 I curse you, fantano, for giving this album a 4 when it is obviously a 8 or above.

6 It was so much of an influence in fact that vinyl copies of the album purchased from either Lucky Number Music (their record label), Rough Trade or the band's official website shipped with a signed placard which on the back contained an essay about the spiritual meaning of the album and a QR code to a video of the final scene of the anime, where Shinji (the main character) reunites with his friends and family and is congratulated on his "victory".

@whoisme.png

Jazz Alonzo and Henry Spychalski (2023) @lousmithphoto

@saddestwormever



@moldyreeds

@500crabs

JANUARY

2025

POST PUNK'S
NOT DEAD FANZINE

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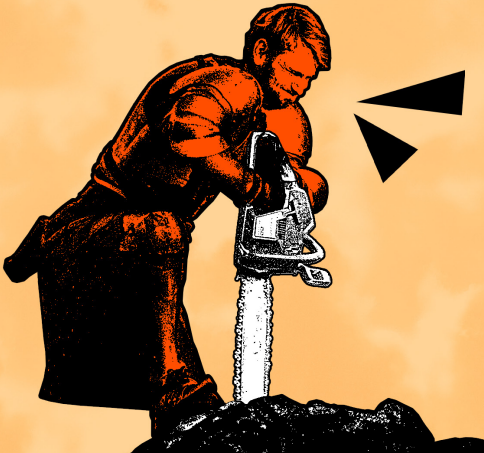
MAN/WOMAN/CHAINSAW

Christos @christos.jpeg

Lou Smith @lousmithphoto

Jay @isthedarknessourstotake

@CHRISTOS.JPEG



MAN/ WOMAN/ CHAINSAW

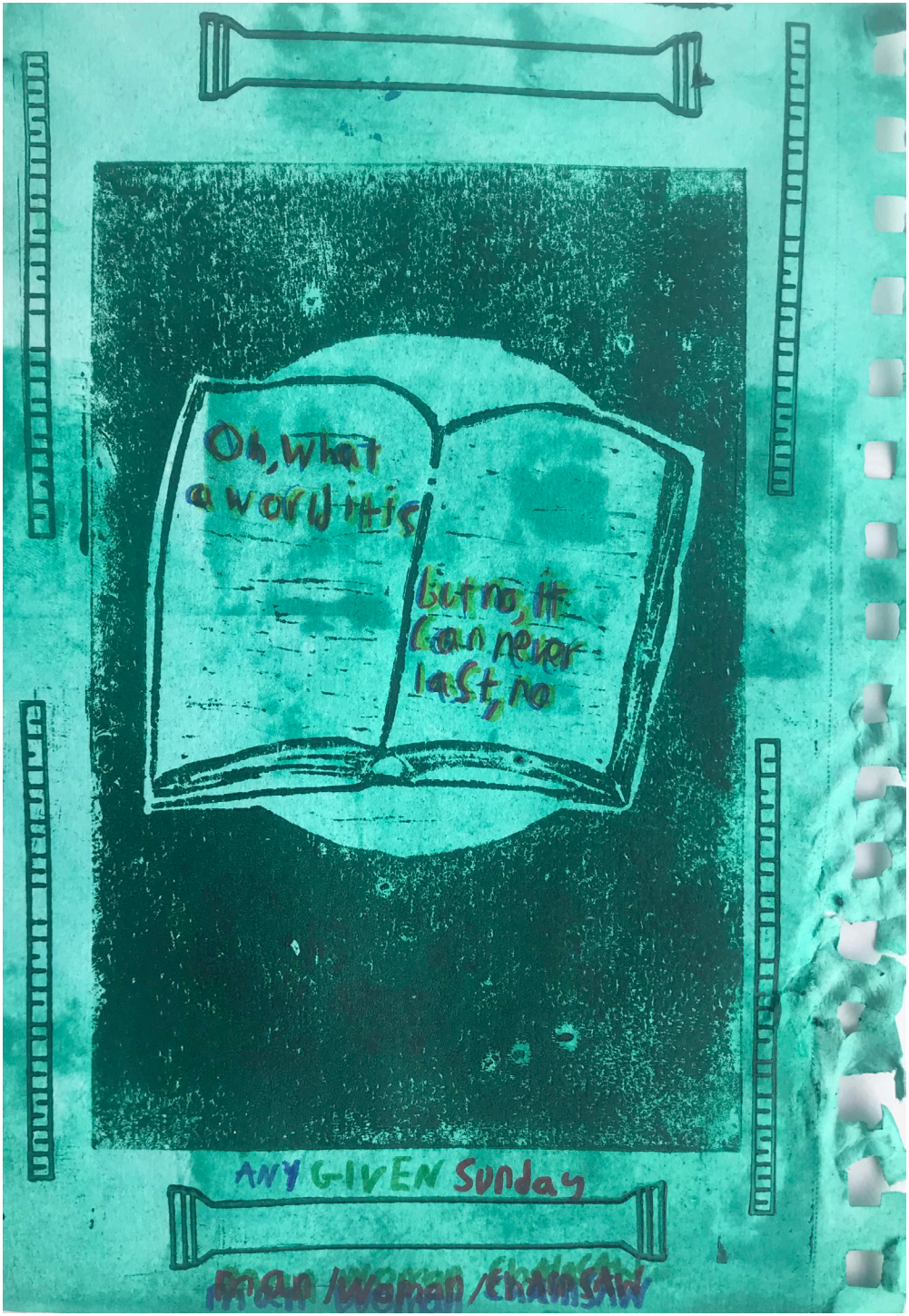
13/10/23 at The Windmill, Brixton

@christos.jpeg

@lousmithphoto

@lousmithphoto

@lousmithphoto


Oh, what a world this is
but no, it can never last, no
ANY GIVEN Sunday

FEBRUARY

2025

POST PUNK'S
NOT DEAD FANZINE

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mary in the junk yard

Lou Smith @lousmithphoto

Jooeun Choi @moldyreeds

@lousmithphoto

@lousmithphoto

@moldyreeds

MARCH

2025

POST PUNK'S
NOT DEAD FANZINE

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TARUT

Windy @windy.lists

Jooeun Choi @moldyreeds

Along with the rise of the Windmill scene, we've seen the rise in popularity of bands such as Black Midi & Black Country, New Road. Each now having three critically acclaimed records in the last five years, with 2022 seeing both acts release their most critically acclaimed releases so far. In the months that followed BM's Hellfire, I began to wonder where the next beloved windmill release would come from. Some might argue that it was Jockstrap's debut album, I Love You Jennifer B. Maybe the newest albums from Squid or Shame. Or perhaps the debut record from The Last Dinner Party, which has seen them gain the biggest audience of any artist to grace the Windmill stage, where they first performed in 2021 as simply, The Dinner Party.

But as I look back on the last 2 years, the record that stands out the most to me is actually an EP. In March 2023, Maruja released their debut, Knocknarea. Despite being just four tracks, the EP feels like a complete album. With each track reinforcing the last, all flowing perfectly together. And its brevity lends to it being that much more addictive. Usually warranting multiple listens from me when I go back to it. Making Knocknarea far more than your typical debut EP.

I couldn't think of a better start than the opening track, Thunder. The song immediately introduces us to everything this band can do. Displaying the unity and power of bassist Matt Buonaccorsi and drummer Jacob Hayes. The wild and ferocious saxophone playing from Joe Carroll. And the dynamic guitar and vocal performances from Harry Wilkinson. The track bends to their

will as they take the listener through incredible musical peaks and valleys. And the final section of the song blows me away every single time I hear it.

Following this we get the much more meditative track, Blind Spot. The saxophone riffs throughout carry the instrumentation through more impactful dynamic changes. Over this, Harry delivers an absolutely beautiful vocal performance that really makes the track. The saxophone does not let up on the next song on the EP, The Tinker. This mostly instrumental track may be the most subtle on the album, but the guitar, bass & drums lay a perfect foundation for Joe to go off on the most impressive sax playing on the entire record. And the song still manages to reach a really impactful crescendo towards the end.

The EP closes with the song Kakistocracy. A track that perfectly combines all the elements previously explored on the record for an extremely satisfying finish. Rarely does an EP, no matter how good it is, not leave me wanting more. But because of Maruja's incredible performances & absolutely perfect songwriting, this EP leaves such an impact on me. I am completely satisfied with it. More so than most full length albums I've heard in the last couple years. Making Maruja, in my opinion, one of the main players in the new wave of Windmill bands.

@windy.lists

APRIL

2025

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NOT DEAD FANZINE

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COWBOY

Jay @isthedarknessourstotake

Roxy Ufton @_drawberries_

Josiah @jospiah_tushaus

@isthedarknessourstotake

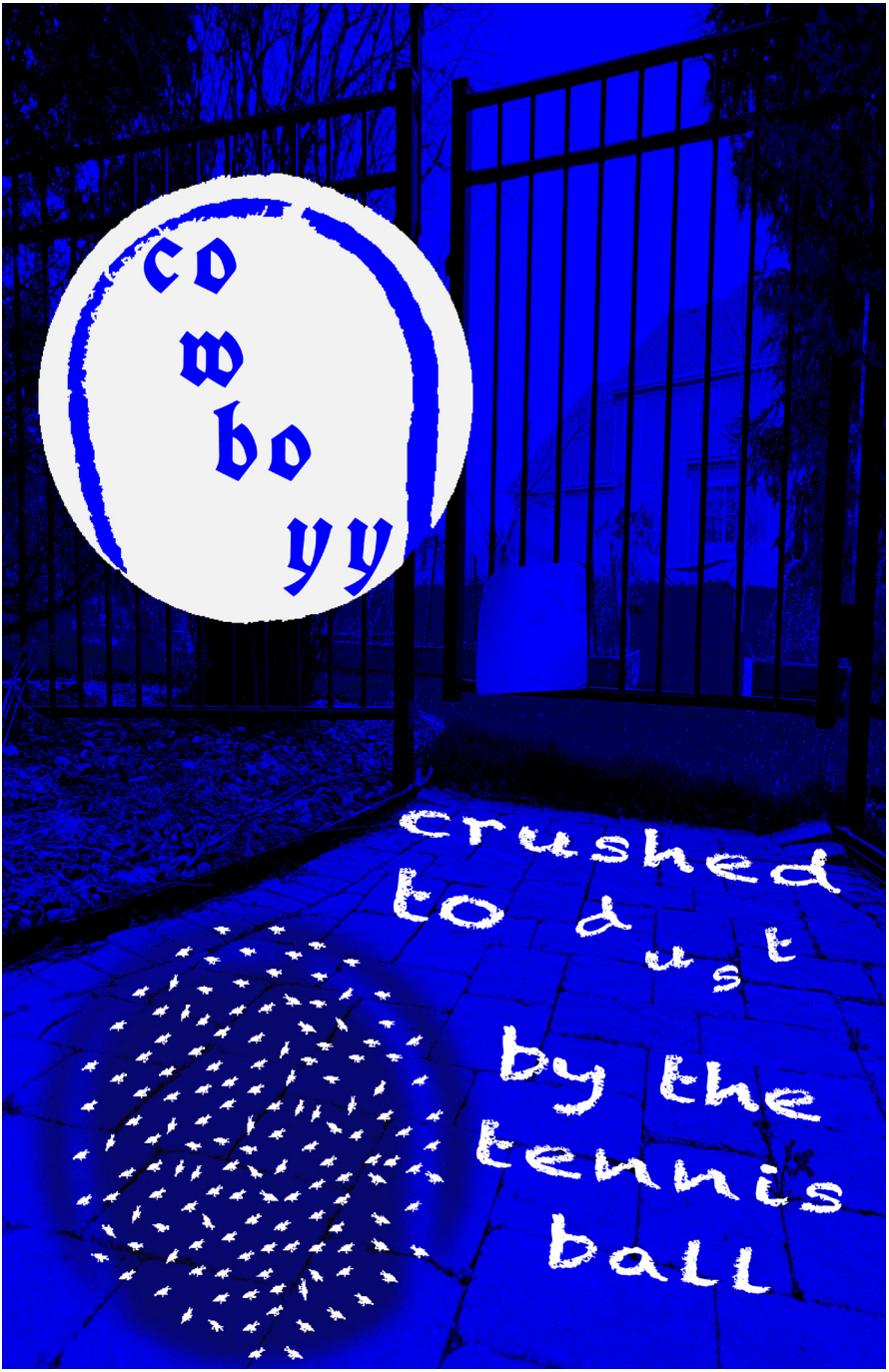
@_drawberries_

TOO EARLY FOR NEW WORLDS

TOO LATE FOR NEW LAND

@jospiah_tushaus

@@isthedarknessourstotake



@jospiah_tushaus

MAY

2025

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JERSKIN FENDRIX

Jooeun Choi @moldyreeds

Chintung @62dragonflyfm

Jay @@isthedarknessourstotake

Lou Smith @lousmithphoto

WINTERRIESE

Jerskin Fendrix

Jerskin Fendrix

@moldyreeds

@62dragonflyfm

Windmill Wordsearch

P D N G Y L C N V M J O V V S
P J X P I F O L T D E L E N H
R J Q Z O H W V A L R C U J A
M A R U J A B Z P S S N Y D M
R N H G E W O X I Q K D L Z E
P U P E V A Y F R U I F C B W
P Z A Q U A Y B G I N V G P V
F D R N Z S J L L D F M S N L
P A P J L Q U A I R E I F T D
D J T A Y C L C I V N H Z T L
O J S D O P Y K B Z D M H L V
W K J L O Z Q M D M R L J D Y
A F D G D G T I S S I T X Z G
E M A W L D S D W U X D M D X
C M Q O K H W I Z S H J G K G

JERSKIN FENDRIX
COWBOYY
FAT DOG
MARUJA
HMLTD
BLACK MIDI
SQUID
TAPIR
SHAME

@lousmithphoto

JUNE

2025

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29	30					

TAPIR!

Peter Martin @peteish.jpg

Cas Garcia @near.hellfire

Christos @christos.jpeg

How was Tapir! formed? how long has this formation been in the works? what's is the importance of a tapirus?

Ike (singer) and Will (synth king) began writing narrative-led songs inspired by Randy Newman in Will's old garage in West Dulwich just before lockdown. They played one show with a different band lineup and over lockdown Ronnie (bass) and Tom (guitar) joined and they played for a few months as a 4 piece when we could play gigs again. As more songs were written and the album was recorded and developed, we recruited Emily (cornet) and Wilf (cello/drums) to bolster the live sound and make it sound as loud/full as it does on the album. Now we're really happy as a 6 piece for live shows!

Was this ambition always folk or were there any other genres in consideration?

We never set out to make folk music at all. I guess it just sounds that way to some people. Some of us are inspired by folk musicians in the way we play our instruments, but with the drum machine we've been inspired by electronic music as well. There's lots of genres at play in our inspiration since there are 6 of us all listening to different music!

It's been a big couple months for Tapir!, EP release and a gig or two or many, whats one thing you've taken from this experience and how has it impacted the music?

We put a lot of effort into the headline shows we've put on under our collective My Life Is Big. We decorate the stage with sets, wear costumes, use props, etc. Something we've taken away from these shows is really wanting to build on them and eventually doing something pretty ambitious and different with our live set. Rather than just play the music in bigger venues, we want to approach it more like a play or performance. We'll see!

@near.hellfire

Act 1 The Pilgrim is a Delicate and Pastoral 15 minutes, and it's perfectly set up by the Opening. What can you tell us about the creation of this track?

The idea was to have an instrumental that set the character on the journey, and acted as a sort of theme for The Pilgrim. As it's the start of a journey, the melody and feel of the thing wanted to be hopeful and excited.

On a Grassy Knoll immediately takes us to an idyllic countryside ballad. This track stands out from the other 3 with a very danceable drum beat layered underneath the gorgeous instrumentation, how was this track different to record compared to the others and do you have any good memories that this song was inspired by?

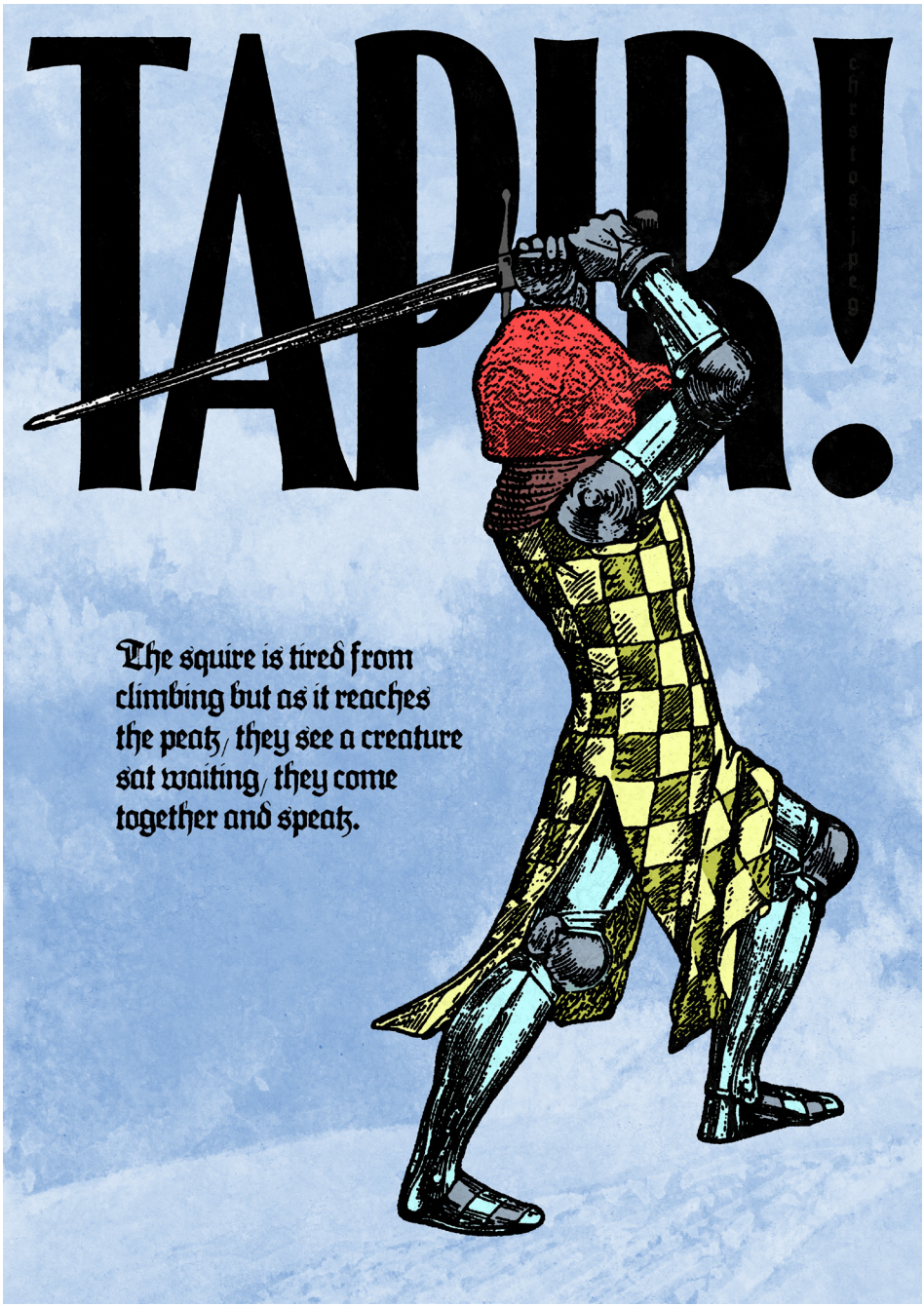
Honestly, Grassy Knoll was recorded with the exact same approach as the others. Drum machine first, everything else on top. Recording it was great, we did it with Joe Futak in a studio in Greenwich. Lovely person who is now a good friend of ours! Who makes amazing music and is on a great roll producing lots of great musicians recently.

The Nether (Face to Face) is definitely my favourite from the EP, this concept of the Nether comes up throughout the whole project, would you be able to tell me what it symbolises?

The album tells a story about a red character called The Pilgrim and their journey through a mysterious land. The Nether is a dark and dangerous forest where they kill a beast with a sword that fell from the sky!

My God is a track full of playful lyricism and truly sounds like a religious ascent (those vocal harmonies give me so much life). This is also your biggest track, do you understand why its become that?

It was the first track we put out!


TAP!R!
christos.jpeg
The squire is tired from climbing but as it reaches the peak, they see a creature sat waiting, they come together and speak.

@christos.jpeg

Does this track belong to a separate project or is it just a single?

My God acts as the prologue to the story! It'll become clearer when Act 2 and Act 3 come out.

We've seen that a choir will be used for some future projects for Tapir!, is this something that was always intended for the project and what have you guys learnt from using a big vocal ensemble?

We've always liked using group vocals on our recordings, it's nice being able to do that live aswell - we've learnt that we should get better at checking weather forecasts before we record a choir outdoors x

You're set to play a few dates with one of the biggest indie bands in the UK, Black Country, New Road. what is the pre-tour feeling and what is one thing you'd like to get out of this tour?

Excitement! Especially for Dublin, I've (Ronnie) never even been to Ireland before. Also the venues we will be playing at are nuts! Very nice and cool

Most important question drink of choice?

Choccy milk

@peteish.jpg

JULY

2025

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27	28	29	30	31		

shame

Jooeun Choi @moldyreeds

Lorenzo @lorenzolorini9

Josiah @jospiah_tushaus

Jay @isthedarknessourstotake

Professor Skye @professor_skye

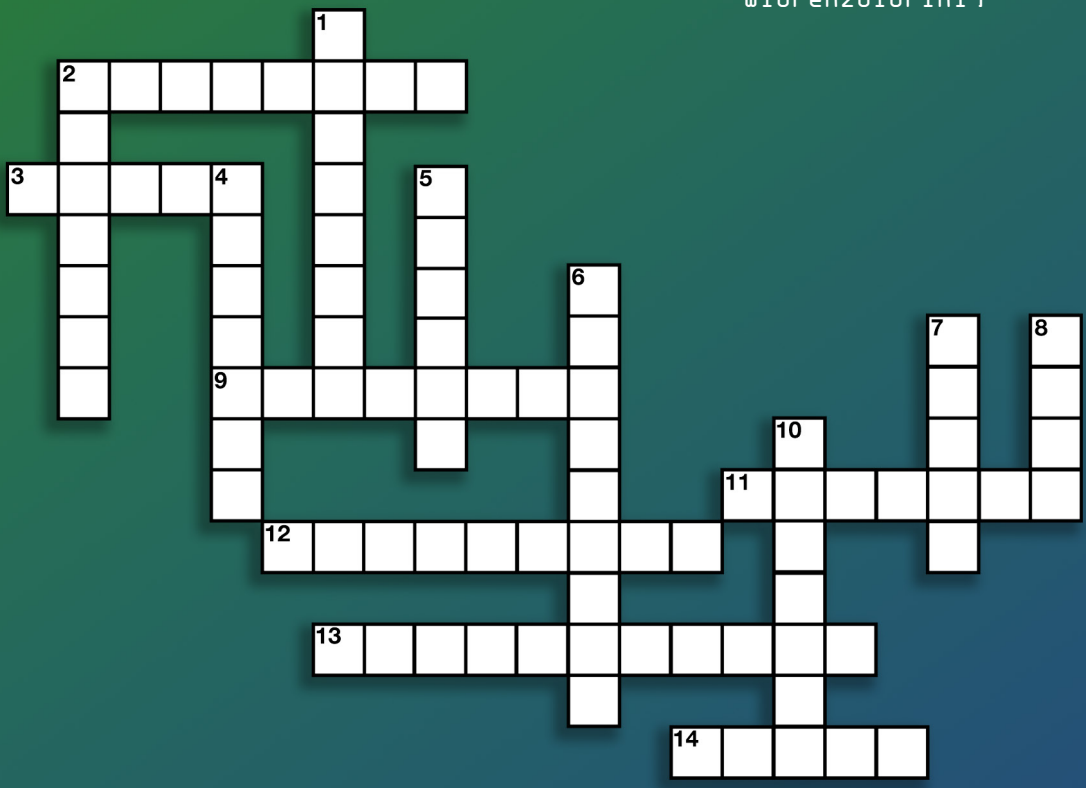
AND YOU'RE CLINGING TO
JUST
TEL
LET
TSUT
GO
GO
CONFLICT
@moldyreeds

@moldyreeds

Black midi, New SHAME

CROSSWORD PUZZLE

@lorenzolorini9



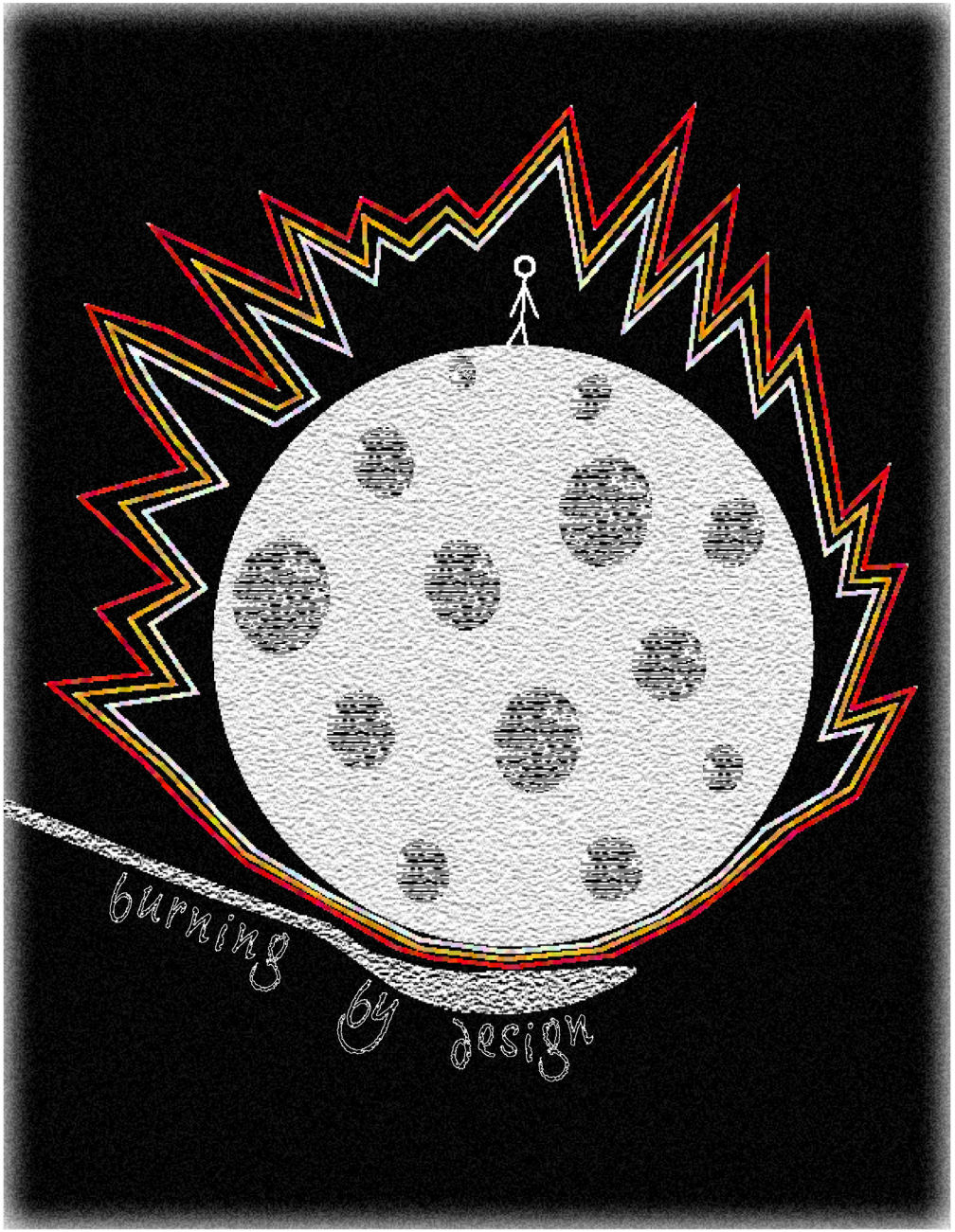
ACROSS:

2. *Cavalcade*'s 2nd single
3. *Food for* ____
9. "Track X" alternate
11. Still on the stage
12. *Drunk Tank Pink* bonus track
13. Town mentioned in "Hogwash"
14. "Snow Globes" protagonist

Answers on Page 119

DOWN:

1. Charlie said this 24 times
2. When school is cancelled
4. Other side of "7-eleven"
5. ____ ascends forth
6. Defaced
7. Jack says he ____ me
8. For the last time
10. Track 6 on *Ants From Up There*



@jospiah_tushaus

@isthedarknessourstotake

Let The Puppies Become Dogs

A Tapir! and Shame Review Disguised as an Essay on Permanence

As a 90s teenager who is now creating in the digital age, I realized that the great thing about Zines is also the great thing about the internet. Unlike "real" magazines, they were made quickly and were fueled by passion rather than laboriously edited and motivated by a desire for monetary compensation. My X-boomer brain fondly remembers looking through the Zine rack at Tower Records on Mass Ave in Boston (now a TJ Maxx) and seeing all the black and white nerdy passion staring back at me. I vividly remember buying the Twin Peaks zine "Wrapped in Plastic" years after the show went off the air. (I probably would have purchased more, but I tried not to spend too much time in that section of the store because it was right next to the pornography rack, which of course, means it was right next to the dudes shopping for pornography.)

Of course, the problem with Zines is also the problem with the internet. Literally anyone can speak on anything and the democratized nature of the media can make it feel impermanent and transitory. Have an idea? Great, write it down, xerox it and you are a journalist. How is this different from uploading a video you make on your iPhone to YouTube, as I still do to this day? Yet, this similarity is deceptive, which is why I like this Windmill Fanzine concept so much. Zines, despite their lack of editorial gatekeepers and their slapdash construction, are permanent. The youthful enthusiasm put to print in this work will leave fingers ink stained.

As a part-time YouTube music critic, I am plagued by impermanence. An album comes out, I review it, it gets some views, the next album comes out and we start all over again. This pattern is the same for all online new music commentators and it seems to lead to a strong bias in favor of the "hot newness." A band arrives on the scene and it is young, new and the center of discourse. Sadly, what should be the birth of a deep appreciation leading to lifelong enjoyment is often reduced to a brief honeymoon period founded on the deceptive glow of potential energy.

This is certainly not the fault of the artists. Take the savage young Tapir! and their excellent 2024 album The Pilgrim, Their God and the King of my Decrepit Mountain for example. It features proggy musical excellence matched with intellectually engaging lyrics which roughly outline a fantastical story with a high level of satisfying medieval non-coherence. An album that

flirts with pretension but always allows its better, more sincere self to shine. Perhaps the most engaging aspect of this hot new project is how old this new music sounds. At times it feels as though it is trying to connect with a pre-war British aesthetic in a way not dissimilar to Traffic's John Barleycorn Must Die or some of Paul McCartney's less popular work with the Beatles. For all of you too young to catch those references, ask your parents, your mother should know.

Don't get me wrong, it is great that new bands get such attention, but are these puppies allowed to grow into dogs? I have noticed that for most modern post-punk acts, the second album is rarely as widely accepted or celebrated as the first. My comment sections are filled with "mid" or "first album was better." Can it really be that they are not as good, or, is it just that the short attention span that brought them into the limelight is rushing them off stage? In my experience, it is the latter. This is why I think it is crucial to appreciate bands like Shame who had the audacity to release an excellent second album (which was underappreciated) and then follow that up with a THIRD album, which is their finest work yet. Food For Worms is a near perfect album with its only "miss" (Six Pack) has the grace to at least be very fun. This is an amazingly high floor for an album with such an incredibly high ceiling. Songs like Adderall and All the People manage to be both intimate and epic, which is a tightrope that few artists can walk. It is as raw as we need it to be while also having a polish appropriate of their years of experience. It may be perfectly balanced.

Maybe balance is what is needed in music appreciation as well. The hot newness is great, but be sure to check in on the next Tapir! album, or the next English Teacher album, or the next Wet Leg album (I could go on). While you are waiting, check in on the last Yard Act album, or the last Fontaines DC album or the last Protomartyr album (I could go on). Like this Zine, these artists are making albums to last. They may be of the moment, but that does not mean that they are not also forever.

shame
[BRACKET CHALLENGE]
One Rizla
Snow Day
Six-Pack
Baldur's Gate
Donk
Alphabet
Yankees
This Side of the Sun
WINNER
The Lick
6/1
Adderall
Fingers of Steel
Friction
Great Dog
Orchid
Burning By Design
@lorenzolorini9

AUGUST

2025

POST PUNK'S
NOT DEAD FANZINE

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FATDOG

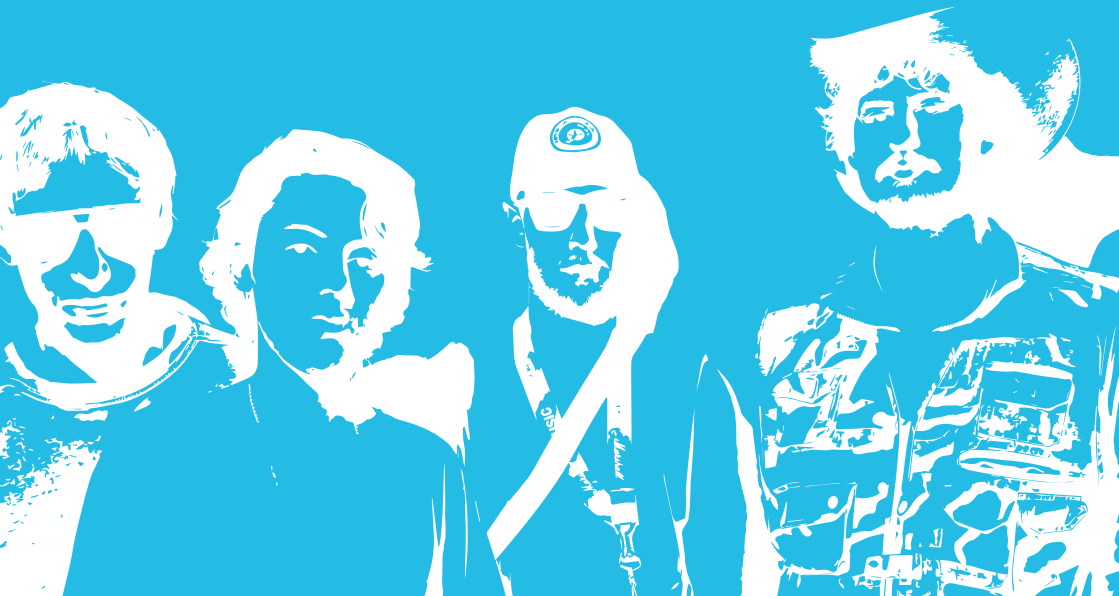
Jooeun Choi @moldyreeds

Alex @gliiese710

Jay @isthedarknessourstotake

Lou Smith @lousmithphoto

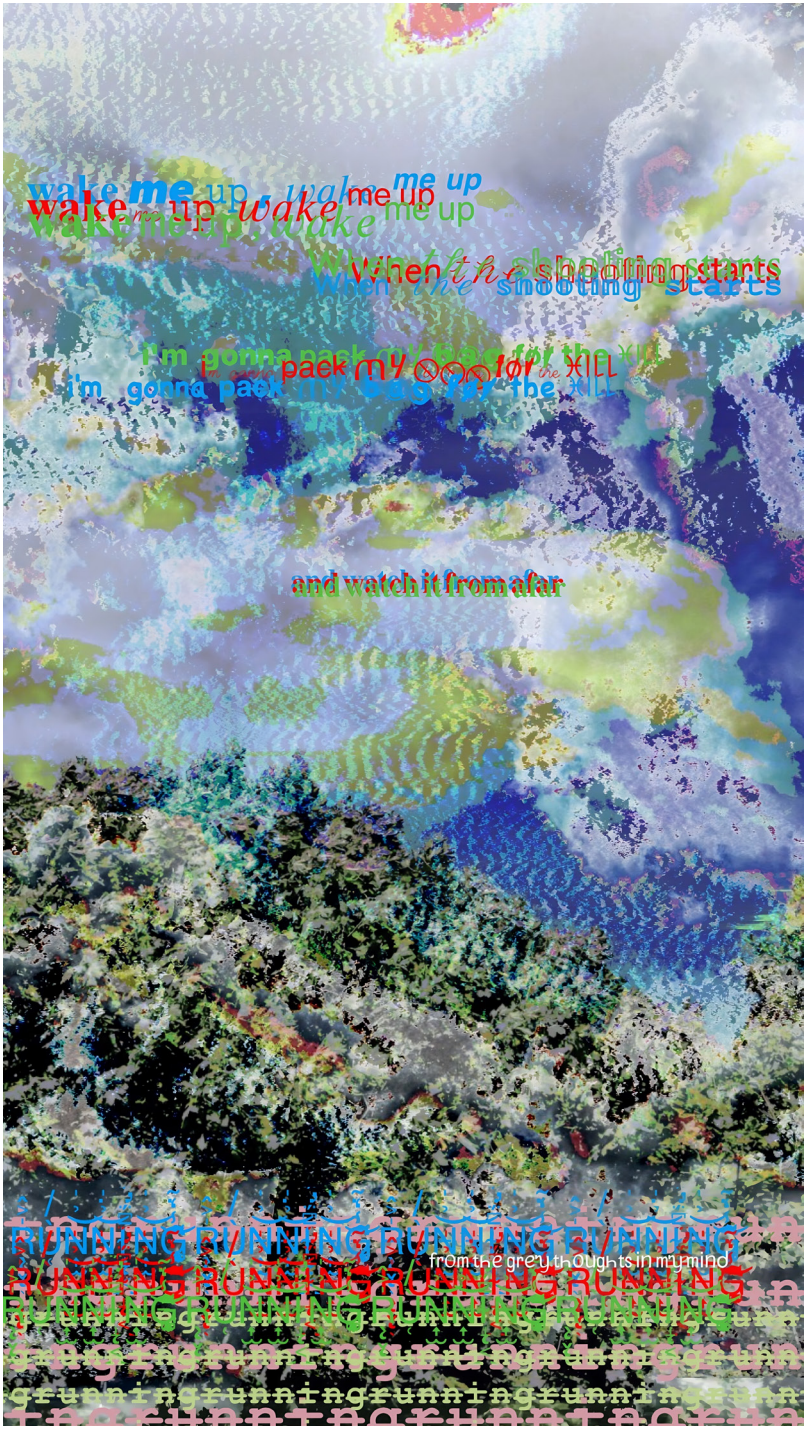
Lorenzo @lorenzolorini9



FAT DOG FAT DOG FAT DOG
FAT DOG

FAT DOG
IT'S ALL THE SAME TO ME
IT'S ALL THE SAME TO ME
I'M THE KING OF THE SLUGS
I'M THE KING OF THE SLUGS

@gliiese710


wake me up
wake me up
When the shooting starts
I'm gonna pack my bags for the kill
and watch it from afar
RUNNING RUNNING RUNNING RUNNING
from the grey thoughts in my mind

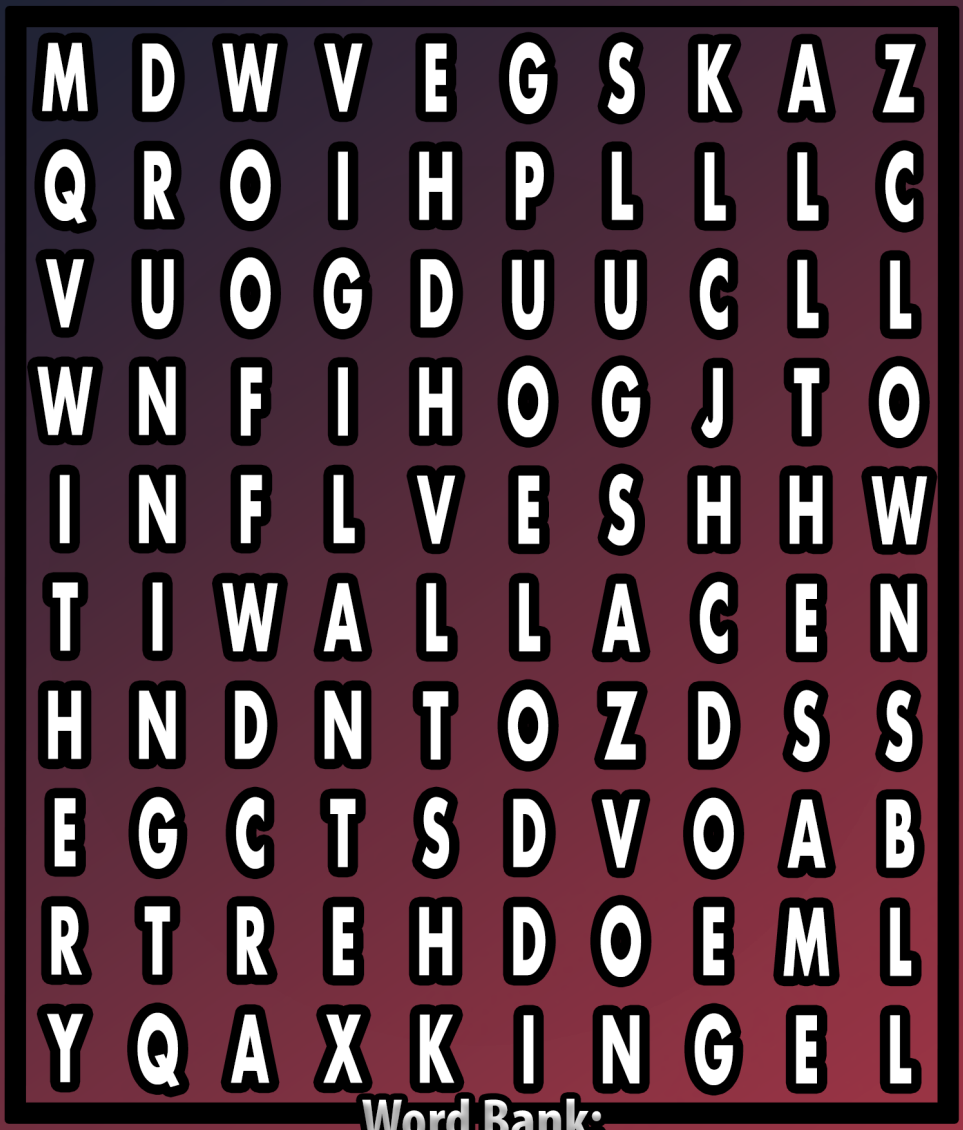
You can definitely get a sense that something is new and exciting, and likely to fit the current zeitgeist. I usually get a good sense, not when I'm filming, as I'm too preoccupied with technicals, but if I wanna play it back multiple times whilst editing, I can feel an excitement if I think it's gonna fly. Fat dog was another one of these. Also if I film a band that has no releases, and the next time I come to film them, half the audience knows the lyrics, I know that, A, they've been watching and, B, they're gonna blow up.

@lousmithphoto

@lousmithphoto

FAT DOG WORD SEARCH

@lorenzolorini9


M D W V E G S K A Z
Q R O I H P L L L C
V U O G D U U C L L
W N F I H O G J T O
I N F L V E S H H W
T I W A L L A C E N
H N D N T O Z D S S
E G C T S D V O A B
R T R E H D O E M L
Y Q A X K I N G E L

Word Bank:

ALL THE SAME
WALLACE
WITHER
SLUGS
KING
VIGILANTE
DOGHEAD
CLOWNS
WOOF
LOVE
RUNNING
FAT DOG
HUGHES

THE ALL SEEING EYE
MOVE ON, MY SOUL!
SAMOWE!

SEPTEMBER

2025

POST PUNK'S
NOT DEAD FANZINE

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28	29	30				

SQUID

Jay @isthedarknessourstotake

Jooeun Choi @moldyreeds

Alex @gliiese710

Clancy @agredezco

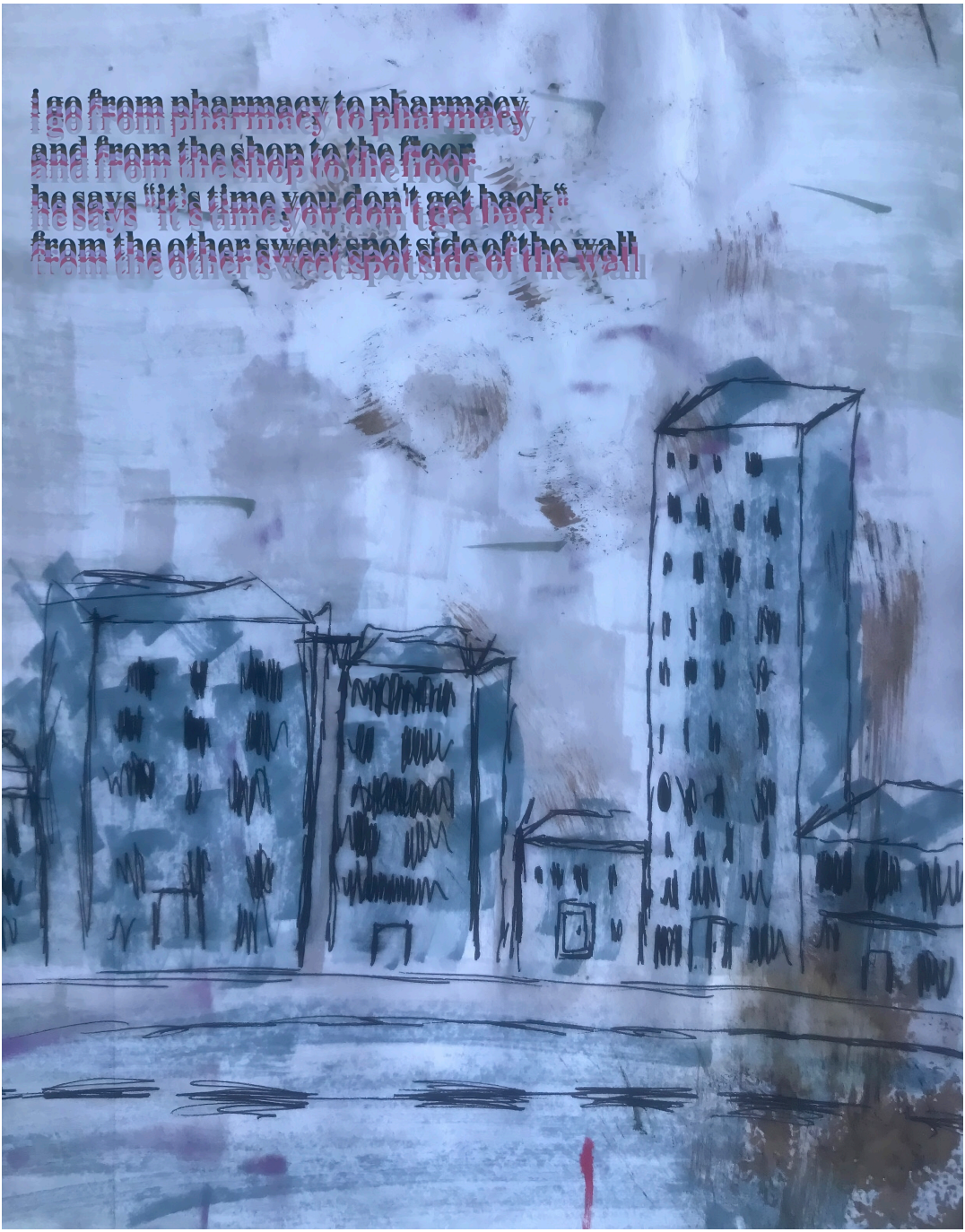
Matt Hammers @strange.overtones

Squid
ASIAN TOUR
O MONOLITH
NOV 25
Jakarta, Indonesia
JOYLAND
Tokyo, Japan
WWW X
NOV 27
NOV 28
Kyoto, Japan
METRO
Hong Kong
DEC 02
CLOCKENFLAP
Bangkok, Thailand
DEC 03
MAHO RASOP

@moldyreeds

@gliiese710

@agredezco


i go from pharmacy to pharmacy
and from the shop to the floor
he says "it's time you don't get back"
from the other sweet spot side of the wall

@isthedarknessourstotake

Fieldwork: Ollie Judge

(Squid) (Windmill Zine Edit)

How did you learn to sing and play the drums at the same time?
Singing while drumming wasn't something I consciously went into. Squid really didn't do many performances when we first started, so it gave me a lot of time to practice as both a vocalist and as a drummer. I started out by playing simple beats and working my way up from there.

What made you seek out Dan Carey and why do you think he's been a good fit for the band and your sound?
Dan has this real enthusiasm about him that makes him a good person to work with He's quite encouraging and great at easing any doubts we have. He also has this total disregard for genre. He's done all of this dub mixing while also working with major pop stars like Kylie Mingoue. His passion always comes from a good place, which is something quite rare in the music business.

Squid's first song to gain a large amount of traction, "Houseplants," seems like a song you and the band have a lot of complicated feelings about. How do you feel about the track and its fervent fandom?
"Complicated" is the right word for it. That track changed everything for us as a band. Yet it doesn't speak to what we're doing and what we sound like nowadays. My partner heard it the other day on the radio by chance and commented that it sounds like all of the typical post-punk bands nowadays. It's almost a paint-by numbers post-punk track. It's still a great song, but I can't imagine placing it among out more recent material. I know a lot of people want it to come back, but the more people want something from us, the more we don't want to do it!

A lot of your lyrics speak to the anxieties, both external and internal, of now. What is it about that topic that you're drawn to?

I find the topic really fascinating. Growing up, you think of so many scary things only to reach adulthood and find that they've all changed. I find sitting around a table with six people to be terrifying. Objectively, it's nothing yet it's something that gives me anxiety. I'm interested in the way anxiety manifests itself. We're constantly bombarded with things from all around us that isn't doing anyone any good. I think every song I've written since Bright Green Field has probably been about anxiety in some way or another. We're living in terrifying times.

Why have a choir section on "If You Had Seen…"?

The choir was Arthur's brainchild. He had some really specific rhythms that he wanted to put into that song. When he gets an idea, he really runs with it. He processed everything the choir recorded via a bunch of samplers to get the layers and effects. I still can't believe it worked as well as it did.

Could you speak to the current state of touring as well as LP delays? I know both you guys and black midi had to deal with vinyl delays with O Monolith and Hellfire respectively.

It's really frustrating. None of us have jobs outside of Squid, so gigs are the only thing that kind of makes us money. That means that were almost constantly on

the road, which has its pros and cons. The big thing is that being on tour means it's harder to write and record new music. When you finally do get around to recording something, it can take up to a year and a half to two years for it to finally see the light of day, which is equally frustrating.

What can you tell me about Squid's third record?

What I can say is that our new stuff is probably my favorite music we've ever written together. O Monolith was a written and recorded in a very fragmented way. All of the new music has been written in one time period and feels cohesive as well as a much more organic. We also incorporated a lot more instruments compared to our last two records. We're dealing with delays so I'm not sure when it'll be released, but we hope people will like it once it's out.

This interview can be read in full at Words On Tape

@strange.overtones

OCTOBER

2025

POST PUNK'S
NOT DEAD FANZINE

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black midi

Roxy Ufton @_drawberries_

Jooeun Choi @moldyreeds

Alex @gliiese710

Lorenzo @lorenzolorini9

Joshua Surprenant @whoisme.png

Lou Smith @lousmithphoto

HELLFIRE

Always chasing the free, always chasing decency

Issue 3: *Damn it all, useless thing*

When crowds swarm out doorways, and the streetlamps are lit, one of my disciples begins his wandering. In alleys and the main streets, he searches for men - the virile, pathetic, and lame. Leading them in, to our establishment, he starts to cry; every night.

Editor-in-Chief:						*Hellfire*
Correspondent:						*Sugar/Tsu*
Photojournalist:		*Eat*		*Men*		*Eat*
Cartoonist:		*Welcome*		*To*		*Hell*
Columnist:						*Still*
Advertising-Manager:			*Half*			*Time*
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HR:		*Dangerous*				*Liasons*
Web-Design:			*The*			*Defence*
Circulation-Sales-Manager:			*27*			*Questions*

ARE YOU A *CLOWN?*

Worry not!

ALL SINS ARE

IRREPRESSIBLE!

A CLOWN..... *A martyr!*

A WHORE..... *An angel!*

A HACK..... *A master!*

THE CRASS..... *Divine!*

0203-2332-3666

Schlagenheim Specials

Art and Culture with Mrs. Gonorrhoea

27 Questions review

Freddie Frost gives his last will live on stage? ★☆☆☆☆

I'd never seen the man on the poster before, but my friend said he was a big star before the war. The boy by the door, louder than a bomb, all the way down the street, you heard his song. "Roll up, roll up, tonight is the night, Freddie Frost gives his last will live on stage! Roll up, roll up for the show of a lifetime. Doors open a quarter to eight." Sat in upholstery that was once brilliant, we picked its loose stuffing and looked around. There were duchesses and dukes, and beggars and pimps, all sat side-by-side to watch his last grasp at life. The grand centrepiece was a gold-green sarcophagus, flanked either side by oil-painted pictures of the man - first of all, a film to explain his life-long dream. Afterwards, music started and a young girl ran on with operatic screams.

Two hours went by and his sixty-five daughters who told, through opera, of his life's importance. They sang of his exploits all over the Earth, his likes and dislikes, his undoubtable worth, and after a last crescendo where they all cried as one, they hurried quickly off, but the music played on. From within the sarcophagus rose a spot-lit weathered hand. Mr. Frost emerged, and to the racing beat he danced, with the viral energy of a newborn chimp - he spun and he spun and he spun and he spun and spun!

Hopelessly wrinkled, and by no means thin, he soon became dizzy, regained his composure and started to sing.

"Thank you for listening,
I won't be here too long,
Just twenty-seven questions to finish this song..."

"Prostrate, supine!" ★★★★★

"Well groomed, devine!" ★★★★★

"Whatever you like!" ★★★★★

THE DEFENCE

12-3 Mackie St, Schlagenheim

0345-2393-6666

Hellfire News

bite-sized!

MURDER!

Random killing at Casino!

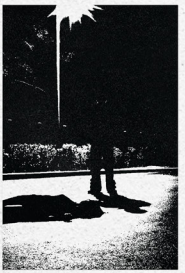
The race was ran, someone lost, someone won. I came and I stayed and the same ever since. Outside, the freaks of the wilderness, open in spring, the time before time was the time to sing, unidentified song surging through the brush.

Transcription futile, let alone the rush, you miss when hunched and scribbling notes, here no journalism is ever in vogue.

Despite the attempts of doctors and saints, none have recorded its heavenly grace

But I stayed, and stayed, and stayed, that race was ran thirty years back. And each day since the same, peel back the witness of a million catastrophes to see the spotty remnants each has left. I forget in which cups I've pissed, from which I can still drink?

Tonight it's so cold my feet are shrinking, groping around for the sides of my boot, it's no night for the blind. With all these sirens I envy the deaf.



"No gang affiliation,
No mob justice!"

MORE ON PAGE 3

Rio Tinto

Vino Tinto

Company A, wake with a start
Stomachs open
Burning hearts (Burning hearts with drills and lines this red liquid mined and)
Captain bottles Rennie's red wine

Remember why we're here:

"Don't touch Rio Tinto's bottom line!"

EME

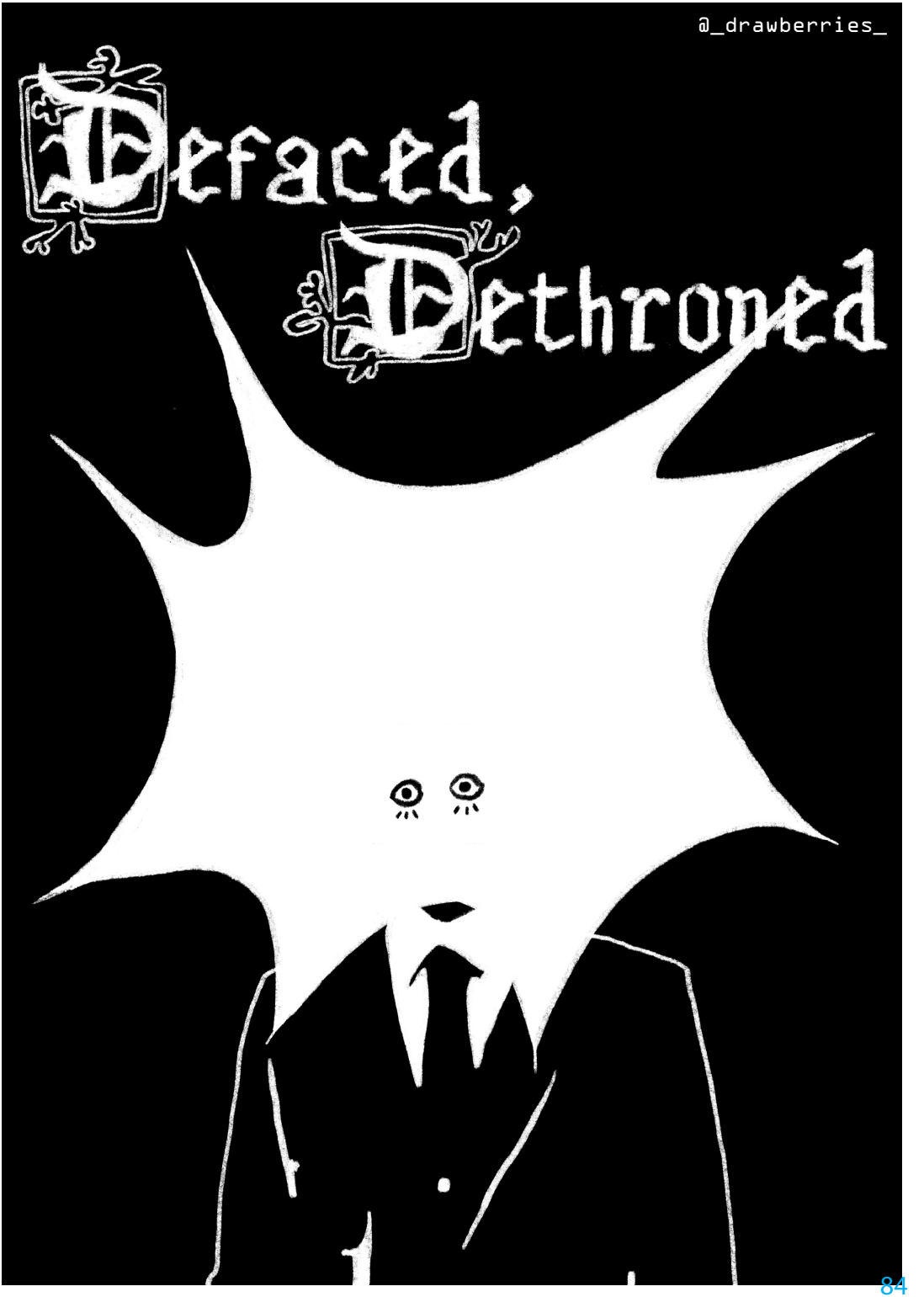
Lost

LOST: The black clad gang man. We were meant to meet at The Queen at eight - "Ten grand in your pocket, don't be late". Call Tristan Bongo at 1354-666-8476.

LOST: Log cabin. What cabin? A shack's all I have. Yes, my cubbyhole's stuffed with skeletons, but my neighbours' is stuffed with anthrax!

LOST: Two cunts. Each night they sleep, I'll be trapped in their chest. *Burning. Burning.*

@_drawberries_



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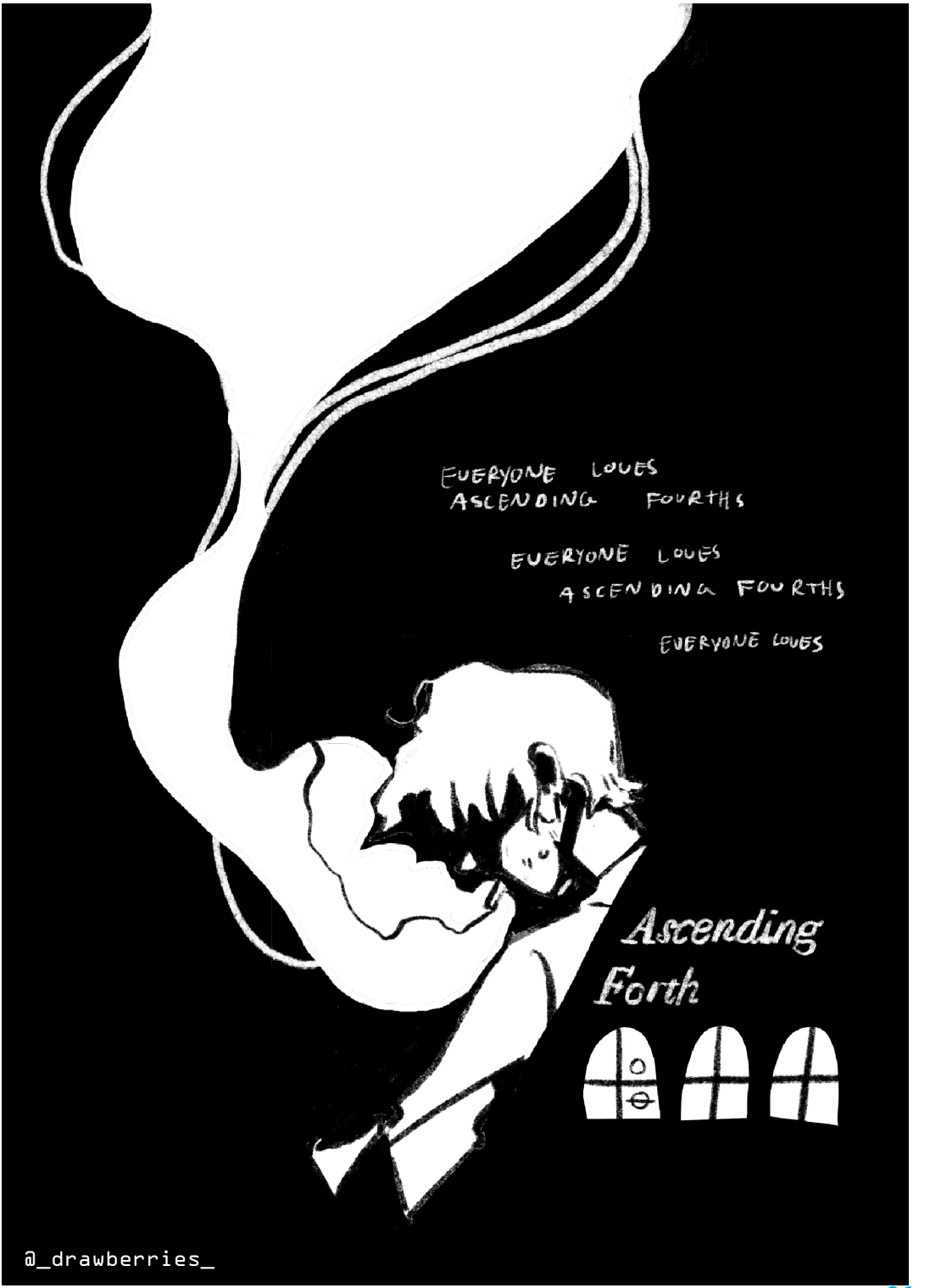
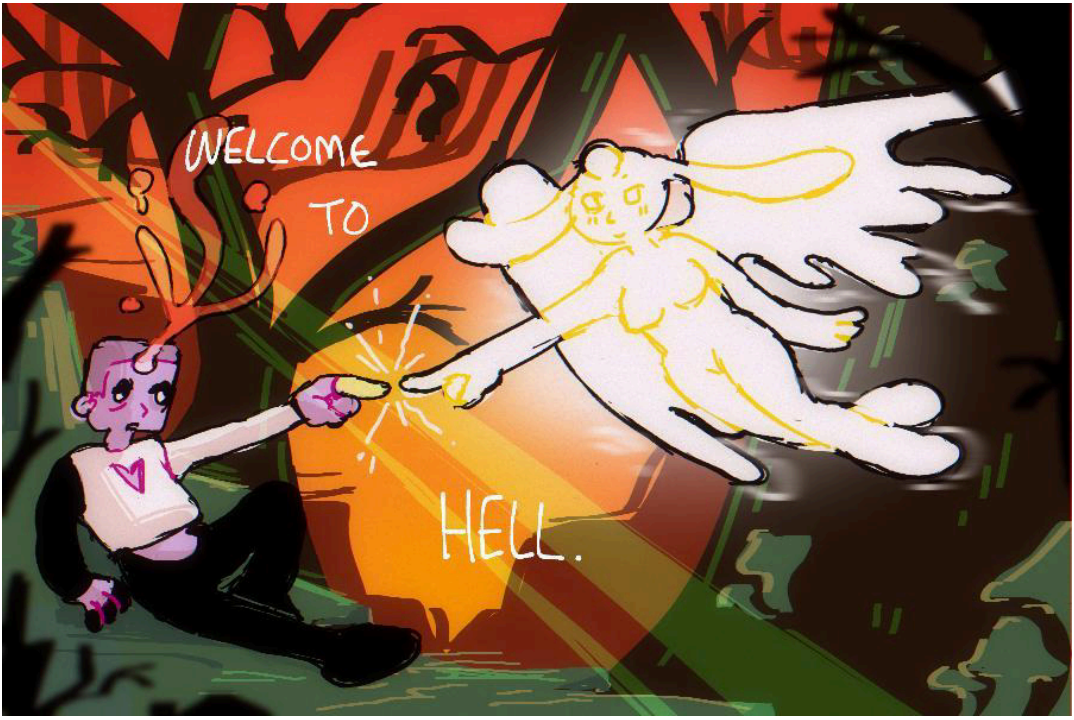

EVERYONE LOVES
ASCENDING FOURTHS
EVERYONE LOVES
ASCENDING FOURTHS
EVERYONE LOVES
Ascending
Forth
@_drawberries_



@gliiese710

@moldyreeds

@moldyreeds

black MIDI

@moldyreeds
black midi
JANET
Black Midi (stylised black midi) are an English rock band from London, formed in 2017 and currently consisting of Geordie Greep (vocals, guitar, piano, synths, accordion), Cameron Picton (vocals, bass, synths, flute, guitar), and Morgan Simpson (drums). The trio have been frequently joined by Seth Evans (keyboards, synths, bass) and Kaidi Akinnibi (saxophone) in both studio and live performances since 2020. Their name is derived from the Japanese electronic music genre black MIDI, though their own music has no relation to it, instead incorporating styles such as math rock, progressive rock, post-punk, and avant-jazz.[1]
Albums and EPS
black midi

@moldyreeds

C

Chondromalacia Patella

Losing grip, another drip
A new cold
Air passing through a new hole
On the white rocks of the pink mould
Air passing through a new hole
On the white rocks of the pink mould

No strength left to pull the cord
Of the morning bell
A million diamonds sing inside
An empty shell
A million diamonds sing
A million diamonds
On the white rocks

Always crashing, screaming, relentlessly bashing
Incessant, repulsive, backtracking hypotheses
And we're seldom finished
Oh, the beasts of the nighttime
Canfrenkin borentis a sotzkee, potzkee borree

My fingertips folding, deep in their burrow
Black creatures make nests no needle can rupture

My fingertips folding, deep in their burrow
Black creatures make nests no needle can rupture

Gm Gm
Gm

@lorenzolorini9

@_drawberries_

1 SCHLAGHEIM

i spent all your cash by the time i got to

@whoisme.png

@whoisme.png

The so young BM boys, I think this was BM 002 or 3. Nobody, even then was filming and photographing those bands really. One or two regulars. Kiera and Holly.

It was actually Tim Perry who first tipped me about BM. But once in, I was hooked. For me, my favourite phase of a band's career is the first bit, when all is fun and potential, and ideas. A lot of this has to do with the venue as well of course, and if much prefer to be front row BM at the Windmill than to see then anywhere else. Once a band gets management and a label, what I am doing starts to be viewed as contrary to their plans, and I start getting take down requests. I was asked not to film the last gig with Matt literally seconds before they came on. That really sucked, as the entire set was mind blowing. I did record the audio and some incidental crowd scenes.

@lousmithphoto

NOVEMBER

2025

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23 / 30	24	25	26	27	28	29

BCNR

Chintung @62dragonflyfm

Jooeun Choi @moldyreeds

Christos @christos.jpeg

Erin Keating @erinkeatingart

Josiah @jospiah_tushaus

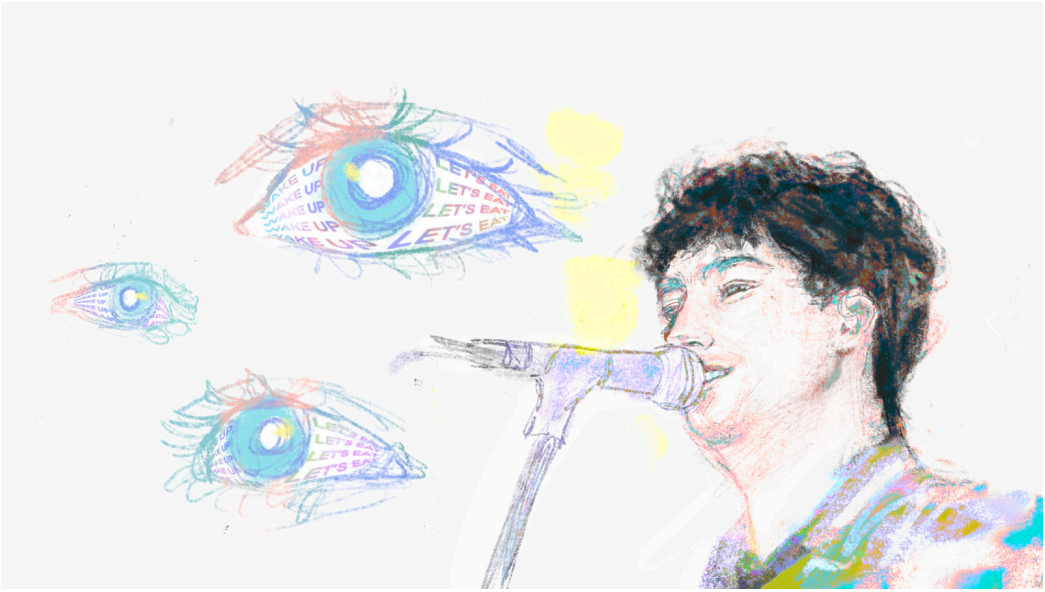
Lou Smith @lousmithphoto

@62dragonflyfm

@62dragonflyfm

@62dragonflyfm

@62dragonflyfm



@moldyreeds

Beauty & Chaos

For the First Time, Analyzed

Jazz, noise, post-punk, klezmer. England's Black Country, New Road are an elusive act to categorize. Coming out of the creatively fertile Windmill Scene, the group have become one of the scene's premiere superstars. Their unique blend of folk, pop, and indie rock have seemed to appeal to countless individuals. However, Black Country, New Road's rise to stardom truly began with the release of their album For the First Time, which serves as a stark contrast to the band's newer ventures. In this article, we will reflect on these six tracks and analyze their musical content in an attempt to understand what BC,NR were searching for on their first record.

Firstly, a clarification. In this article, I will refrain as much as possible from discussing former lead singer Isaac Wood's lyrics. Initially, I presented this article as both a lyrical and musical exploration of For the First Time. After some reflection, I have decided to eliminate most discussion of Wood's lyrics. While the lyrics present on For the First Time are absolutely brilliant, presenting unique perspectives on depression and anxiety, I found early drafts of this article to focus far too much on attempting to explore Isaac Wood through the lens of his lyrics. I believe this to be a bit disrespectful, at least for me. I suggest and even encourage readers to enjoy and reflect on Isaac's lyrics, as there is plenty to analyze. However, the sheer honesty and openness of his lyrics, I believe, make it disrespectful to explore within the scope of this piece. They can speak for themselves. I may still occasionally reference the lyrics and how they play into the band's compositions, but this article will take a more musical perspective to For the First Time.

To begin, For the First Time kicks off with the aptly named "Instrumental." The song is a lively composition, immediately hitting the listener with the band's unique instrumentation and musical ear. "Instrumental" is largely focused on a significant aspect of BC,NR's style, gradually building compositions through the addition of instruments. All the instruments that are added to the track play their own distinct part, separate from the others. However, they are still able to meld together remarkably well. The track starts simply, with a few synchronized hits of bass and percussion. The bass continues its driving part, but the percussion explores the space. The drum part is technical and incredibly infectious, maintaining a complex, improvised groove. One thing the members of BC,NR are incredibly skilled at is improvisation, and this part shows off this aspect very well. Charlie Wayne, the percussionist of the band, has fun creating this complex groove, but knows exactly how to restrain himself. This section is meant to serve

the song, and Wayne is able to keep time while still creating an adventurous and exciting part. Next, a strange synth part enters the composition. BC,NR do not use synths often. It is present on a few of the songs on For the First Time, but it is mainly used to create atmosphere and space. (See "Track X".) This song is a notable exception. The synth comes right to the front, playing a unique and slightly chaotic melody. Every time a new musical element enters, it is given plenty of time to stick in the mind of the listener. Giving each new element time to establish itself helps the listener adapt to the changing track, making it feel more organized. The listener is able to fully enjoy each instrument before the next one is added. Next up is a clean, spacious electric guitar, yet again playing a distinct melody that still compliments the rest of the instrumentation. The guitar is also distinct in how long it lasts before the next instrument is added. The drum and synth part both last sixteen measures before the next part is added. However, the electric guitar only lasts eight measures, a clever way to build intensity. Next is the violin, an introduction to one of the elements that makes BC,NR's lineup unique. Without the violin and saxophone, BC,NR's lineup is fairly typical for a rock band, consisting of drums, piano/synth, two guitars, vocals, and bass. These sounds are far from unique for the average listener. However, the introduction of the violin melody, followed quickly by the same

melody played on alto saxophone, shows off a distinct element to the band's sound. However, this is only a taste, as both instruments fade away, leaving the groove that has become drilled into the listener's head. Drums and guitar drop out, leaving the synth and bass to introduce the next part of the song. It is nearly identical to when the violin and saxophone were added to the composition, but preceding it by a relatively sparse section makes it feel more exciting. BC,NR are incredibly aware of the vital role contrast plays in musical composition. Wayne also focuses more on the snare, creating an exciting, marching sound. The next section introduces a new musical idea, with the guitar playing a mysterious and repetitive triplet melody. This unique sound is quickly replicated by the alto saxophone. It is incredibly off-kilter and makes the track feel a bit foreboding. It remains, as the drums become even more complex. Eventually, almost everything drops out, only leaving the guitar, violin, and saxophone playing that triplet melody. The drums and a fuzzy synth join them, building up to the climax of the track. BC,NR uses this trick again, making a previous part seem even more exciting by preceding it with sparseness. To build even more intensity, saxophonist Lewis Evans presents a truly strange solo. It feels almost random, as it is out of time and doesn't change notes often. The truly chaotic "Instrumental" gives an incredible introduction to the band's strengths, and even more could be written about all the tiny details in every single part.

The following track, "Athens, France" is structured more like a standard rock song, at least for BC,NR. The opening riff is tight, angular, and jagged. I compare it lovingly to the opening riff from Slint's "Nosferatu Man," a comparison that the band seem to be aware of. For the first minute of the track, the band expertly creates a strange, dark, math rock inspired atmosphere. Wood's spoken word vocals uniquely dance around the tight synergy between the guitar, bass, and drums. Next, the track goes into its strange version of a pre-chorus, creating a slower, more spacious passage. Wood's vocals join back in alongside Georgia Ellery's violin, building up intensity. Most bands would continue to build musically, creating an explosive chorus. Instead, BC,NR opt for a unique, chorus-like instrumental passage. Another positive comparison can be made to the interlude following the second verse of Slint's "Breadcrumb Trail," as the intense guitar riff is periodically broken by space, creating a unique sound. I encourage readers to give a listen to the band's performance of the song on BBC 6, in which they lean even more into the space and beauty of this section. Throughout the rest of this article, I will likely highlight various alternate versions of these songs, as the band are experts at transforming their songs in different contexts. The passage is followed by a similar one, as the percussion dramatically accents a different guitar riff. Again, the band fakes out the listener, emptying to a beautiful, spacious passage where most would expect a standard second verse. This part is gorgeous, using the guitar, violin, bass, and synth to create a fantastic atmosphere. Isaac joins with the drums, delivering a calm few lines. Again, the track builds into nothing, leading into an even more sparse passage driven by a unique riff and atmospheric synthesizer. Isaac delivers a very calm, but slightly depressed verse. The band adds in saxophone and violin, creating a dramatic ebb and flow. The band yet again showcase their ear for atmosphere and drama. The track builds into another iteration of the "chorus," with a few extra instrumental flares. This familiar passage builds into yet again, uncharted territory. The final section of the song is a gorgeous, contemplative piece of math rock, with a high pitched guitar part interplaying between complex drums and dramatic saxophone and violin chords. Particularly keen listeners may recognize this passage from Injury Reserve's "Superman That," which uniquely samples the more punchy version of this passage found on the single version of the track.

Next is "Science Fair," likely the strangest track present on For the First Time. The song is an expansive experiment in noise and dissonance. The driving drums and bass remain relatively consistent throughout the song, allowing the rest of the band to play over them in strange, dissonant improvisation. The opening guitar solo is startling, being composed entirely of random, noisy playing, setting the tone for the song. After this, a clean electric guitar enters,

followed shortly after by a haunting melody shared between violin and saxophone. Wood begins to deliver one of his more spoken word-inspired verses, reading almost like slam poetry at times. (It is necessary to highlight the constantly referenced "World's second best Slint tribute act" line.) While the composition is sparser and relatively more calm, it hardly feels like a break from the track's foreboding nature. The track builds, as Wayne uses the classic trick of gradually opening the hi-hat to increase intensity. The band gives a second of silence, followed again by a creative and chaotic passage shared between the electric guitar and the rest of the band. The saxophone in particular really shines, going higher and higher in its register, creating some truly bizarre sounds. I would like to highlight how the band performs this section in their Queen Elizabeth Hall performance, somehow making it sound even more like a free jazz-inspired freakout. This chaos breaks, introducing a foreboding synth line and reiteration of the dramatic violin and saxophone line from earlier in the track. Wood continues his performance, somehow managing to stick out among the chaotic instrumental. The way the band builds in this section is nothing short of mind-blowing, one of their most captivating passages in my opinion. It's hard to describe or even put into musical terms, as most of it is improvised, but it is truly impressive. Isaac screams as the track comes to a climax, suddenly breaking into an aggressive guitar riff. The closing section of the song is another truly impressive piece of music, serving as an emotionally intense and climactic ending to the building chaos of the rest of the track. Wayne's drums almost feel like a metal or punk breakdown, and the intense and dramatic chords accompany the yelping saxophone solo well.

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"Sunglasses" will be incredibly difficult to write about. Out of all the songs on For the First Time, I have spent the most time listening to and being fascinated by the brilliance of "Sunglasses." Years after I began listening to the band, the track is still such a special piece of music in mine and many others lives. It is a 9+ minute beast, and it is worth every second. The track opens with a simple, fuzzed out guitar riff backed by mysterious synth chords. At about a minute and a half in, the song truly begins. The synth chords are still present, mysteriously lingering behind the math-rock inspired guitar riff. The riff is relatively simple, but incredibly effective and ear-catching. After a bit, the drums join, playing a calm groove with punchy kick and snare. Eventually, the synth chords fully drop out, and the drums play a more busy and tight groove, likely inspired by classic post-punk. It really is an infectious groove, borderline dance-able. The passage is perfect at complimenting Isaac, who joins in with some of his most abstract lyrics. The lines are still spoken word-inspired, but a bit more focused on following the music in comparison to a track like "Science Fair." This brilliant combination builds, yet again using the open hi-hat trick. At around three and a half minutes into the track, all this drops out. The drums play simple ride cymbal hits, and the guitar plays a simpler, more contemplative riff.

Roland

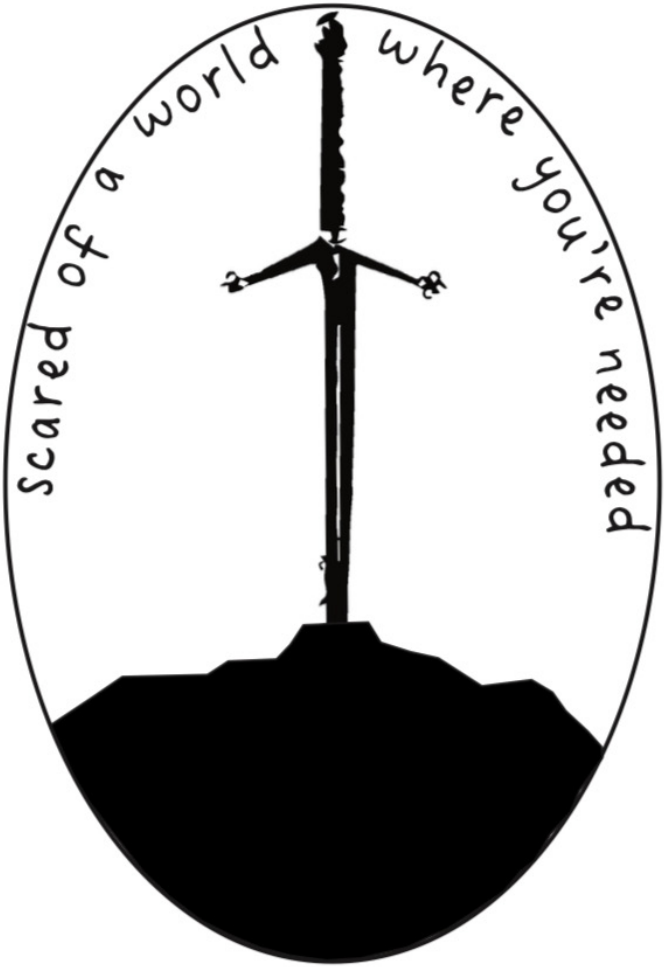
The saxophone and violin begin trading a beautiful melody. Isaac gently returns in this blanket of sound. Isaac's increasing intensity helps introduce an instrumental build up, as the drums form a new groove. This builds into an emotional climax, as the saxophone and violin ditch their previous melody for a similar, yet higher one. This section is truly stunning, but it does not last long. The band delves into pure chaos, playing around and improving in a truly insane section. The saxophone honks and the violin screeches. The drums seem as if they are attempting to keep some sort of order, adding to the contrast. This is a difficult passage, one of the band's more avant-garde moments. This breaks at around five minutes and twenty seconds in, introducing a new guitar riff. It is sharp and angular, immediately catching the listener's ear.

@jospiah_tushaus

The drums come in and further reestablish order, but they are intense, nowhere near as calm as the track once was. Isaac joins back in as the drums play a new groove. When the bass joins in, the track continues to build. It is intense, driving, and aggressive, but still weirdly moving and infectious. Wayne is likely responsible for this contrast, his syncopated hi-hat hits and solid kick and snare are almost designed to make the listener dance. The saxophone joins in to add in a truly bizarre texture. It jumps around and makes a truly strange and repetitive solo.

At around seven minutes in, the entire band unites behind the guitar riff, moving the song along even more dramatically as Isaac dances around the instrumental. At around seven and a half minutes, the track changes yet again. The bass and guitar continue to drive the song, the drums play a new, infectious groove, and the violin gets a moment to shine, playing a strange little melody. Isaac joins back in with the saxophone, as the entire track builds and builds. Each instrumentalist is perfectly in tune with each other. The band yet again unites behind the guitar riff for an emotional climax, as Isaac screams and pleads. This climax is similar to the previous one, but Isaac helps elevate it to a new level. As this concludes, much of the band drop out. Bass, guitar, and drums accent the driving riff. At around nine minutes, however, the band goes for one last climax, creating a unique ascending and descending line. The track concludes with a few more hits of the riff. The song is frankly, exhausting. It is truly an emotional rollercoaster. I suggest the reader should also give a listen to the Queen Elizabeth Hall performance of this track, which replaces the explosive second half of the song with a truly devastating experiment in dynamics.

The penultimate song, "Track X," is a bit of an odd-one out. It is far simpler, with little builds and dynamics. It is incredibly contemplative, serving as a stark contrast to the previous track. The guitar riff may strike listeners as similar to the prominent riff of "Sunglasses." (Largely due to the A-Ab-F# line both share). Either way, it is stunning, perfectly accenting one of Wood's best verses. The band adds sporadic hits of violin throughout, adding an interesting texture. At around 40 seconds in, a short, playful saxophone melody is accompanied by an equally fun synth line. The random violin hits are replaced by strums, while still remaining sporadic. I would like to highlight the violin at around a minute and 20 seconds into the song, the handful of incredibly dissonant hits lead into a beautiful little melody, a brilliant texture. Next, the song leads into its chorus, a stunning emotional swell backed by washing synths and a new guitar part. For the first time, vocalists other than Isaac appear on the record. Two female vocalists give a beautiful performance, likely Tyler Hyde and May Kershaw, although who sings this part changes in different performances of this song. After the chorus, we enter a second verse, accompanied by a repetitive, staccato violin part and the same playful synth and saxophone lines. I would like to highlight the band's performance for the Mercury Prize 2021, in which this second verse is brought to new heights, with a booming drum part, and Wood taking his verse up the octave. The rest of the song is still stunning, but there is not much to write about, as it is similar to the first part of the track. The entire song is a fantastic piece of poetry from Isaac, however, giving an incredibly compelling story.


Scared of a world where you're needed

I would also like to mention the supplementary version the band released as a single, "Track X (The Guest)," which serves as an emotionally devastating version consisting of only Wood and acoustic guitar on a lo-fi recording. Loving comparisons can be drawn to Leonard Cohen's sparser moments.

Lastly, "Opus." This is the second longest track on the record behind "Sunglasses," and it is another intense, uncompromising piece of music. The song starts off with a sparse electric guitar part, shortly being joined by a stunning melody shared by violin and saxophone. Intensity builds as the drums join in and the guitar strums more consistently. BC,NR use one of their musical tricks, building intensity only to drop off into a completely different section. Instruments are gradually added back in, with an intense guitar riff backed by haunting synths, followed by bass hits that gradually drift further out of time.Wayne enters with an intense hi-hat focused groove. An off-kilter saxophone line enters and builds up to one of the band's dives into klezmer, creating a truly exciting and memorable section that heavily plays with dissonance and syncopation. At around two minutes in, the band returns to the opening guitar passage, this time accompanied by sparse percussion and thundering bass. The band builds into Isaac's entrance, perfectly accompanying the saxophone and violin line. Isaac gives another great performance, perfectly playing off the band's building intensity. At around three minutes in, the band returns to the chaos, with even more intensity. The guitar riff is doubled and the saxophone and violin give these chaotic arpeggios. The band's continued play between quiet and chaos is incredibly effective on this track, as the band enters again to a verse section. This time however, the band builds into a new section. It is the same guitar riff as the intense section of the track, but it is dramatically slowed. Isaac gives brief, dramatic refrains, followed by these loud, startling hits. After two hits, drums and bass fully join Isaac and guitar, gradually increasing the intensity. At around six minutes, the track reaches its emotional climax, as Isaac screams, being perfectly accompanied by loud, dramatic guitar and violin lines. The section is reminiscent of the end of "Science Fair," with its breakdown inspired feel. Isaac gives one of his most emotionally compelling performances, repeating a line with incredible intensity. The record closes with another calm passage, quietly ending the album.

So, that's For the First Time. Black Country, New Road really struck gold on their first record. The album does not feel like a debut, it really shows a group of musicians with limitless skill and confidence. The band seem incredibly aware of their ability to craft musical compositions, being able to fully develop impressive, ambitious songs.

Most importantly, For the First Time serves as a proof-of-concept for Black Country, New Road. The album shows The sheer amount of musical proficiency each member has, as well as the impressive amount of chemistry the band have with each other. It is a fantastic, ambitious project that should be appreciated for years to come.

@erinkeatingart

@lousmithphoto

black midi,
New Road

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@lousmithphoto

DECEMBER

2025

POST PUNK'S
NOT DEAD FANZINE

SUN	MON	TUES	WED	THURS	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
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28	29	30	31			

Black midi, New SHAME

CROSSWORD KEY

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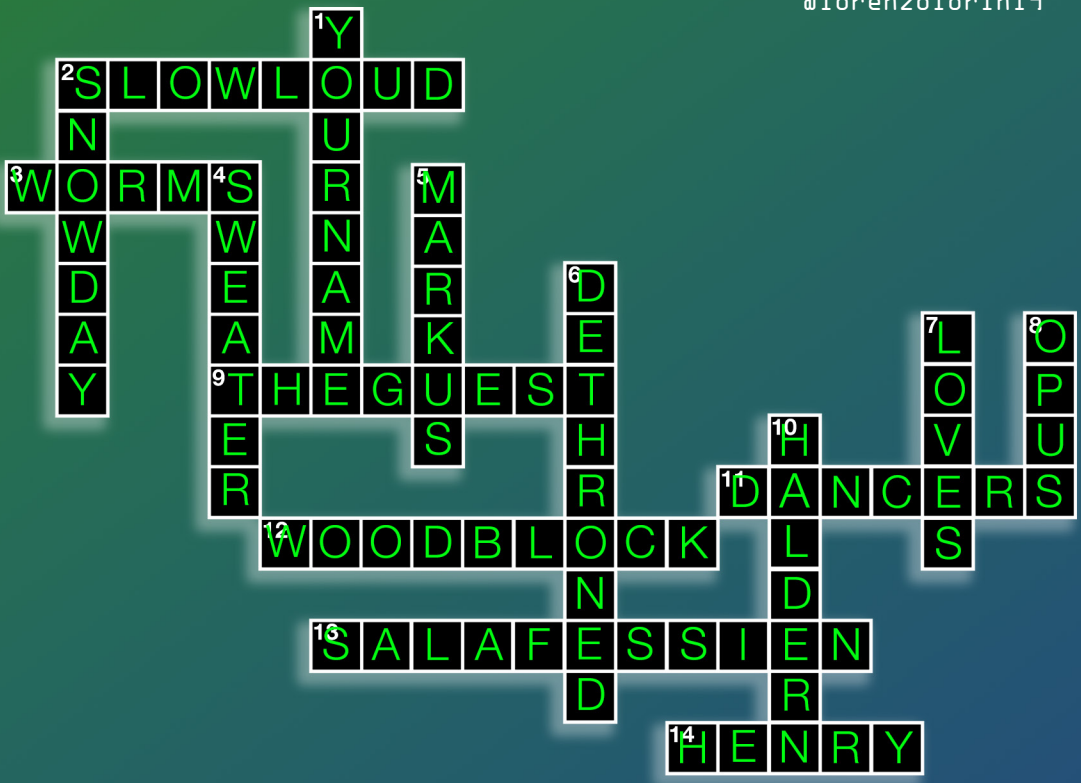

ACROSS:

2. *SlowLoud* **3.** *Worms* **9.** *TheGuest*
11. *Dancers* **12.** *Woodblock* **13.** *Salafessien*
14. *Henry*

DOWN:

1. *Yourname* **2.** *SnowDay* **4.** *Sweater*
5. *Markus* **6.** *Dethroned* **7.** *Loves*
8. *Opus* **10.** *Haldern*

Huge props to everyone who participated, this 6-month project was a blast to work on!

Credits

Front/Back Cover Design: Jooeun Choi @moldyreeds
Organiser, Editor, Social Media Manager: Jooeun Choi @moldyreeds
Social Media Manager: Remy (Ruangkhao) P. @saddest-wormever
Proofreader: Jay @isthedarknessourstotake

Special Guests: Lou Smith @lousmithphoto & Professor Skye @professor_skye

Artists/Designers:
Jooeun Choi @moldyreeds
Jay @isthedarknessourstotake
Remy (Ruangkhao) P. @saddestwormever
Armie Erban @500crabs
Cas Garcia @near.hellfire
Joshua Surprenant @whoisme.png
Chintung @62dragonflyfm
Christos @christos.jpeg
Lorenzo @lorenzolorini9
Josiah @jospiah_tushaus
Clancy @agredezco
Alex @gliiese710
Roxy Ufton @_drawberries_

Writers/Interviewers:
Erin Keating @erinkeatingart
Windy @windy.lists
Matt Hammers @strange.overtones
Peter Martin @peteish.jpg
Jay @isthedarknessourstotake

Find Us On:

Instagram: @postpunksnotdead

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